



A-level ART AND DESIGN PHOTOGRAPHY

Component 2 Externally Set Assignment

To be issued to candidates on 1 February 2017 or as soon as possible after that date.
All teacher-assessed marks to be returned to AQA by 31 May 2017.

Time allowed:

15 hours

Materials

For this paper you must have:

- appropriate art/photographic materials.

Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Choose **one** question.
- As soon as the first period of supervised time starts you must stop work on your preparatory work. You may refer to it in the supervised time but it must not be added to or amended.
- You must show evidence of personal work relating to your chosen question.
- You must show evidence of research and of investigating and developing ideas. This should include visual work and, if appropriate, annotations or written work. Sketchbooks, workbooks and/or journals may be included.
- Practical responses to the work of other artists, designers, craftspeople and photographers must show development in a **personal** way.
- The work submitted for this unit must be produced **unaided**.
- You must **not** produce work for this component after the 15 hours of supervised time.

Information

- The maximum mark for this paper is 96.
- This paper assesses your understanding of the relationship between different aspects of Art and Design (Photography).

Advice

- You may discuss your ideas with your teacher before deciding on your starting point.
- You may use any appropriate photographic media, method(s) and materials, unless the question states otherwise.

This paper will test your ability to:

- develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
- explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops
- record ideas, observations and insights relevant to intentions, reflecting critically on work and progress
- present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

The questions below should be seen as starting points for personal investigations in which you make reference to appropriate critical and contextual material.

Choose **one** of the following questions.

1 Influences

There are many examples of photography and painting influencing each other. The interaction is evident in the work of David Hockney and Peter Blake. Tom Hunter has been inspired by classical painting in his photographic work. Make reference to appropriate examples and create your own response to this theme.

[96 marks]

2 Portraiture

Various approaches to portraiture have been used by many photographers. Interesting examples can be seen in the carefully controlled work of Félix Nadar, the more informal images of Jane Bown, and the work of Omar Victor Diop in which the backgrounds and props are important and add meaning to the portraits. Investigate appropriate examples and respond in your own way.

[96 marks]

3 Manufactured structures

Many photographers and filmmakers have been inspired to record manufactured structures in various ways. Different approaches can be seen in the work of Paul Strand, who carefully considered composition, in the work of Lewis Baltz who observed deserted structures, in the constructed images of the urban landscape by Andreas Gursky, and in the recording of architectural facades by Markus Brunetti. Respond in your own way, making reference to appropriate work by others.

[96 marks]

4 Campaigning photography

Photography and film are used in advertising campaigns to raise awareness of an issue, to promote a product or to convey information. Photographic images have played a significant part in campaigns such as the UK government's 'Visit Britain' campaign, the Oxfam 'Grow' campaign, or the Blue Cross 'I Will Survive' campaign. Investigate appropriate examples and create images for a cause that is of personal interest to you.

[96 marks]**5 The moving figure**

The figure in motion has inspired photographers and filmmakers to record movement in different ways. Anton Giulio Bragaglia applied Futurist principles, Paul Himmel explored multiple and slow exposure and Jaques Henri Lartigue experimented with shutter speed. They have used a variety of approaches and techniques to produce images which capture the human figure in motion. Consider appropriate examples and create your own response to this theme.

[96 marks]**6 Connected images**

Photographers often produce work which is composed of a number of connected images. Varied examples can be seen in the photo-essay work of Gordon Parks, in the composite documentary images of Patrick Winfield and in the photographic installations of Nobuhiro Nakanishi. Investigate appropriate examples and respond in your own way.

[96 marks]**7 The mobile phone**

The mobile phone has inspired some photographers to make personal comments about their use. The documentary photographer Babycakes Romero has observed the effect of the mobile phone upon personal communication in 'The death of conversation'. Martin Parr has also observed the use of the Smartphone in 'The Selfie Stick' and 'The Phone Book'. Consider relevant examples and make your own response to this theme.

[96 marks]**8 Everyday objects**

Everyday objects can be given a new significance when brought together and photographed. Both natural and manufactured forms have inspired many photographers. André Kertész has used strong shadows to emphasise space, Peter Keetman explored detail and structure, and Irving Penn experimented with found objects. Respond in your own way, making reference to appropriate work by others.

[96 marks]**END OF QUESTIONS**

There are no questions printed on this page

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